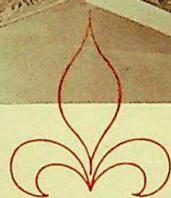


~~C-5~~

A bold new furniture expression  
from history's most romantic age!

~~C-25~~

# French Accent by Drexel®



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DESIGN DIV

Designed by Henry and David Warren

**What's in a name?** How would a Frenchman pronounce an American phrase like "family room"? Probably with all the lilting charm and engaging warmth that is so unmistakably French. To a wholeheartedly American idea, he would add the subtle nuance of a delightful accent from France. That's exactly what has happened in Drexel's captivating new collection of furniture. And that's why it is so aptly called . . .



# French Accent

French Accent took shape on the drawing boards of two of America's foremost furniture designers, Henry and David Warren. It was created to fill the needs and tastes of America's way of living today. Yet reflected in every piece is that vivacious charm that is so incomparably French.

**What makes French Accent different?** French Accent is something that has never happened to furniture before! It's a sparkling new interpretation of that inimitable French flair which has charmed American tastemakers for generations. Who but Drexel could so creatively unite France's two favorite furniture styles . . . the elegant court style of Louis XV's regal Paris and Versailles; and their simplified, more casual adaptations for country living in the provinces.

What does this mean for you? It means that French Accent has achieved a freshness . . . a freedom . . . a versatility that shimmers with many facets, like the myriad hues reflected in a diamond. For French Accent has soared beyond the confining limitations of a set style or feeling. It sweeps in mood from casual ease to mellow warmth to sophisticated elegance. Yet it is so flexibly scaled that it will flatter a home of generous proportions or a space-conscious apartment. And it will prove a neighborly companion to almost any other style of furniture you may have.

Here is an exhilarating new image of France . . . for today's realistic American living. French Accent has recreated the timeless romance of history, with a contemporary viewpoint that looks to the future in your home. That's why in a mellow country farmhouse or sophisticated city apartment, French Accent will win such an unreservedly cordial welcome!

**Where did it start?** French Accent is rich with a sense of history. From our furniture heritage of the past, it has drawn the most enduring design expressions that decades of discerning taste and critical judgment have proved to be timeless.

In fact, the era that influenced French Accent most strongly was surprisingly like our own. It was the epoch of rebellion, the century of our Boston Tea Party, the time of Madame Pompadour, The Age of Reason . . . 18th century France. Just as we in this century had thrown off the artificial prudery of stiff Victorian etiquette, so Frenchmen of the 1720's and 30's rebelled against the rigid court etiquette and pompous pageantry of Louis XIV's reign. Under Louis XV they sought instead a gayer, more relaxed, intimate, convenient life that was not so oppressively correct and serious. The French adjectives "agreeable" and "charmant" became key words in their vocabulary. Thus there came about a complete reversal of the massive, awe-inspiring splendour of Louis XIV . . . "The Sun King" . . . in which the purpose had been to glorify the crown. Now the purpose was to please oneself, to make life as comfortable and pleasurable as possible.

This new lighthearted spirit was inevitably reflected in furniture. Rooms became smaller in size, lighter in feeling, charming, and warmly inviting. People turned to furniture that was not so overpoweringly sumptuous, so rectangular and severely balanced. For the first time, the great furniture designers began to give thought to the needs of the family and home, as well as to the needs of the court.

And so under Louis XV around 1750, a delightful new furniture style emerged . . . the Rococo. It was graceful . . . imaginative . . . free-flowing . . . rhythmic . . . full of motion . . . charming . . . exuberant . . . gay . . . gallant . . . fresh . . . vivacious. And in it, the technique of the cabinetmaker achieved its highest standard of perfection; so faultless, in fact, that succeeding furniture makers could do little to improve on either its comfort or convenience.

**What to look for.** Two characteristics stand out in Rococo furniture, and you will discover them both in French Accent.

The best known characteristic is the graceful curving line or "curvilinear form." It is a free-flowing, undulating shape, often formed like the letter C or the elongated letter S. These C and S shapes are used singly, in combinations, or merged together in one rhythmically flowing line. Look for them in French Accent . . . in the tops, sides and fronts of dressers, chests and tables where they swell into a serpentine or bombe form . . . in drawer and door fronts, where fluid curves have been routed in the panels to create a recessed frame, enriching the drawer or door with a feeling of depth and dimension . . . in the aprons that frame the lower parts of dressers, chests, tables, chairs, sofas, footboards of beds . . . in the sinuous curves arching over mirrors . . . in the supple backs and sides of chairs and sofas . . . in the rippling ogee moldings that frame the tops of chests and tables. And particularly, look for this lovely curve in the cabriole legs. In the long history of great furniture designs, no other style has developed a more graceful support than the Rococo's cabriole leg.

The second characteristic of this style that you will find in French Accent is the principle of "continuity" or "unbroken line," in which the purpose is to conceal the lines of construction and appearance of joints. Look at the bedroom dressers in French Accent, for example. The post is chamfered and this chamfer, together with a simple beaded molding, starts at the top of the post, and sweeps down over the cabriole legs in one unbroken flowing line.

**Two forms of Rococo.** This lovely 18th century French furniture can be classified into two overall types. The luxurious, richly embellished court style, created by the

great Parisian cabinetmakers for the elegant palaces and chateaux of the king and wealthy nobility . . . the privileged few. And the simpler provincial style, in which court furniture was interpreted by local craftsmen in the outlying provinces, and adapted to fit the less pretentious needs and budgets of more modest country homes.

The comfort, smaller scale, warmth and gaiety of the Rococo style had a universal appeal. It was a style for everyone, and could be fashioned to suit the tastes and environments of all classes of society. That is why it achieved such overwhelming popularity in the French provinces, and remained the dominant "country" style until well into the 19th century. And that is why "French Provincial" furniture almost always refers to the simplified country versions of the Louis XV court style. Both of these expressions of Rococo . . . the sophisticated court style and the more casual provincial . . . are blended in French Accent, giving you a range of moods and effects that were not possible before in a single collection of French furniture. And there is besides, a reaching back to the purity and beauty of medieval Gothic motifs; an echo of the elegance of Renaissance Venetian artistry; and a hint of the wind-washed freshness of Mediterranean style, blending the southern French, northern Italian, and artistic Basque regions. It is these reflections of the past that give French Accent its richness and romance. Look for them in the furniture itself . . . learn about them in the pages that follow.

**The woods in French Accent.** In the furniture of Louis XV's time, walnut was one of the woods prized by the great cabinetmakers. And so it is with French Accent in our own time. Walk into a room furnished with French Accent. Your first impression will probably be the compelling warmth and radiance of the woods. They have a deep, luminous cast that fairly sings! The rippling grains of walnut veneers have been finished in a tone similar to French walnut . . . a greyed-brown shade . . . then antiqued and distressed to a vintage brandy-tone patina with the inimitable character and "look" of the wood always coming through. Combined with the walnut is pecan in the same warm greyed-brown finish.

And for French Accent bedroom furniture and selected dining room pieces, a custom hand-painted finish is available in maple and hardwood, again reflecting the style of Louis XV Rococo. A warm antique parchment tone is brush-stroked, mottled to create an antique look, and burnished with elegant gold accents. This custom-finish is a furniture achievement in itself, made possible by Drexel's master hand-finish experts.

**The hardware in French Accent.** One of the most striking details of French Accent is its specially designed hand-wrought hardware . . . the door and drawer pulls. It's fresh, imaginative, handsome, with a bold, important feeling . . . a unique departure from the customary American conception of French hardware. But . . . as with fine Rococo furniture . . . it is not overwhelming; it was designed for its relationship to the whole piece of furniture, and enriches it without competing. Heavy hand-milled brasses have been antiqued in a satin glaze to a soft patina finish. And what a variety of shapes! Almost all of them carry out the curving line of Rococo styling in some way; often as a quatrefoil that has been drawn out and elongated. You'll discover this in some of the backplates which follow either a horizontal or vertical direction (a form of strapwork design), and some of the bails. On some pieces, the quatrefoil appears as two small rosettes mounted behind the bail. In addition, look for bold circular ring drop pulls, for sensitively scaled hinge plates, and for small rounded knobs.

## Glossary of furniture terms used in this booklet

**apron** Horizontal board, usually decoratively shaped, connecting legs or posts. In tables it is just under top; in chairs, beneath seat; in chests, along base.

**backplate** In hardware on drawers and doors, the decorative metal piece to which the handle or pull is attached.

**bail** In hardware on drawers and doors, the bail is the metal loop, ring or pull which forms the handle.

**bead, beaded** Plain half-round or semi-circular molding, usually small.

**bevel** See chamfer.

**bombe** Rounded, curved, or swelling vertical surface. A convex serpentine curve in the front or sides of a piece.

**bow, bowed** Swelling out in convex curve from one side or end to the other.

**bun foot** Flattened ball foot.

**cabriole leg** Stylized animal's leg—swelling outward at knee, tapering inward at ankle, curving outward again at foot. Double-curved or elongated S shape.

**chamfer** Also called bevel. Surface formed when a square edge or corner of a post or molding has been diagonally cut away to form a slanting angle.

**frame, framing** Outlines a shape or forms a border. Usually a separate member applied to the surface being framed, or can be cut onto the body of the piece.

**gallery** Small railing or raised rim running around the top edges of tables, desks, shelves, trays, etc.

**ladder-back** Chair back with horizontal slats or rails which produce a ladder effect. Rails are often curved and frequently pierced. See also slat-back.

**Mediterranean influence** Style characteristics of furniture combining elements from southern France, northern Italy, and the artistic French Basque regions. Often features more bulbous curves than the Rococo style, and legs that end in a form of goat's hoof foot.

**molding** A shaped profile. Ornamented or shaped strips used for decoration, either sunk into or projecting from the surface. Any break in a continuous flat surface may be considered a molding if it emphasizes the difference in planes, is designed to catch light and shade, or to form an accent or embellishment.

**ogee** Form of molding having a double curve or reverse S shape.

**panel** Surface which is usually enclosed in a frame, and is either sunk below or raised above the level of the surrounding surface (frame). The frame bordering a panel is formed by molding, or by a framework of posts and rails.

**plinth base** Base extending from bottom of piece it supports, to the floor. Creates a solid look, as opposed to the open look of a piece supported by legs.

**post** Also called stile. The supporting upper framework of a piece of furniture, rising vertically from the leg. The vertical strip or upright member of a framework having the side, end, or corner position. Horizontal strips are called rails.

**quatrefoil** French meaning "four leaves." A stylized four-leaf clover that was a medieval Gothic form, constantly recurring as a design or motif in the architecture and stained glass windows of Gothic cathedrals in the Middle Ages.

**rosette** Ornamental motif formed by series of leaves. In "French Accent" a form of rosette is mounted in pairs behind handles of some drawers and doors.

**routed, routing** Line that is incised, cut, grooved, channeled, shaped, or engraved on a surface, usually forming a pattern or decorative element.

**serpentine** Curving or undulating line or surface, formed by convex curve in center, with concave curve at each end.

**slat-back** In high open-back chairs. Chair back having horizontal slats or rails, usually carved or shaped. Slatback chairs differ from ladder-back chairs in that slats in the former are generally solid; rails in ladder-back chairs are generally pierced or open. See ladder-back.

**stile** See post.

**strapwork** Also called strap lace. In ornament, an open, interlaced or carved type of design. In French Accent a form of strapwork is used in the back-plates on some drawers and doors.

**turned, turning** Type of ornamentation produced by rotating wood on a lathe and shaping it with cutting tools. Turning can also be applied to the legs and feet of chairs, tables, chests, etc.

**THE NEW  
"GARRONE" FINISH**

In addition to the finishes noted in the furniture captions on the following pages, a new finish has been added to French Accent called "Garrone". This lighter walnut color is identified by using these prefix numbers:

**Bedroom : 212**

**Living Room : 292**

**Dining Room : 262**

(263 for certain pieces which have "Garrone" walnut tops with custom finished bases.)



Delightfully feminine . . . a bedroom in softest white.

# French Accent

**Bedroom**

You have a choice of two finishes in your French Accent bedroom. Select either the rich walnut finish, or the warm antique parchment painted custom finish. For variety and interest, dramatize your bedroom by combining both finishes.



**210-220 Mirror (shown)** Plate: 24W 38H. Overall: 28W 46 $\frac{3}{4}$ H. **211-220** Custom finish. **211-221** Goldleaf finish. Serpentine curves arch gracefully in a double elliptic over top of mirror. Hand-screened decoration carries out curvilinear pattern found in handscreened prints on dining room chairs. Ogee molding around edges.

**210-120 Double Dresser (shown)** 56 $\frac{3}{8}$ W 20 $\frac{5}{16}$ D 32H. 6 drawers. **211-120** Custom finish. Serpentine curve repeated in top, in bombe front, in apron, and in drawer fronts. Routing in drawer fronts and shaped molding around each drawer create recessed frame effect, giving depth and dimension. Chamfered post and cabriole leg form one continuous unbroken line. Chamfered treatment emphasized by beaded molding. End panels framed by ogee molding mitered around all four sides, adding refinement and depth. Note unusual depth of apron, and long sweeping line it creates. Note the two quatrefoil type rosettes behind each handle and elongated quatrefoil form of handle itself.



**210-230 Mirror (shown)** Plate: 44W 32H. Overall: 47 $\frac{3}{4}$ W 36 $\frac{3}{8}$ H. 211-230 Custom finish. An unmistakably French shape has been adapted to form a marvellously graceful frame. Inspired by an antique mural on the walls of a fine old building in Paris.

**210-130 Triple Dresser (shown)** 64W 20 $\frac{5}{8}$ D 32H. 9 drawers. 211-130 Custom finish. See remarks for 210-120 Dresser shown left.



**210-231 Mirror (shown)** Plate: 50W 32H. Overall: 53 $\frac{3}{4}$ W 36 $\frac{3}{8}$ H. 211-231 Custom finish. See remarks for 210-230 Mirror shown above.

**210-131 Triple Dresser (shown)** 76W 21D 32H. 9 drawers. 211-131 Custom finish. See remarks for 210-120 Dresser shown left.

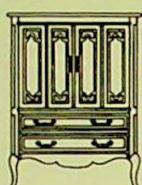


**210-310 Poudre (shown)** 38W 20D 30 $\frac{5}{8}$ H. 2 drawers, lift-up mirror. 211-310 Custom finish. A new smaller scale poudre doubles as a desk or writing table as well as a make-up center. Graduated gallery around top keeps articles from rolling off. On all four legs, note continuous unbroken line of chamfered post and cabriole leg; framed routing on drawers, front, and side panels; gracefully curved apron on front and sides; serpentine curved front drawers. Round drawer pull has small rosette backplate in quatrefoil shape.

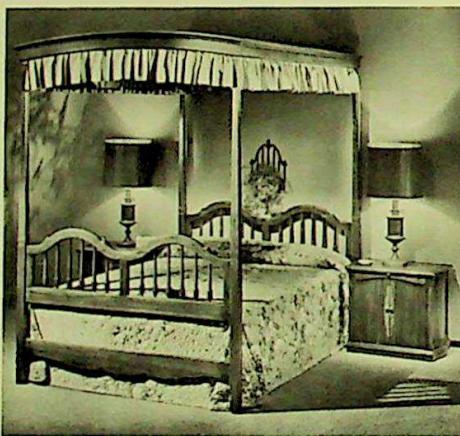
**210-720 Bench (shown)** 19 Dia. 17H. 211-720 Custom finish. Chamfered cabriole legs with beaded molding; framed molding around apron on sides. Unusual because of three legs, instead of four.



**210-410 Chest (shown)** 38W 20D 48H. 5 drawers. 211-410 Custom finish. See remarks for 210-120 Dresser. Note also that three lower drawers—while rectangular in outline—swell out into a bombe curve; and panels are deeply recessed to create a frame effect.



**210-430 Door Chest** (shown) 40W 20D 52H. Behind doors: Top tray drawer compartmented; 3 open compartments for shirts; 2 tray drawers below. 211-430 Custom finish. See remarks for 210-120 Dresser and 210-410 Chest. Note also that face of chest has slight swept effect in both doors and drawers. Door hardware is a form of strapwork.



**210-582 Bed 4/6** (shown). 211-582 Bed 4/6 Custom finish. Spindle head (82H) and foot, full canopy. 210-580 Bed 4/6. 211-580 Bed 4/6 Custom finish. Spindle head, footless, partial canopy. Inspiration for this spindle headboard came from the gate of a monastery in Versailles. Note that the spindles are turned. The tapering posts are simple and straight, as is the clean curve of the canopy . . . suggesting an almost contemporary feeling.

**210-621 Night Stand** (shown) 26W 18D 23H. Black plastic pull-out shelf above doors. 211-621 Custom finish. Only piece in bedroom that has a plinth base rather than cabriole legs. Hint of Mediterranean influence in the fluted (grooved or furrowed) door fronts. The bowed end panels add softness to the predominantly vertical lines. Note dramatic elongated backplates of door pulls.



**210-520 Bed 4/6** (42 $\frac{1}{8}$ H) (shown). 211-520 Custom finish. 210-521 Bed 3/3 (41 $\frac{1}{8}$ H). 211-521 Custom finish. Panel head and foot. 210-510 Bed 4/6 (42 $\frac{1}{8}$ H). 211-510 Custom finish. 210-511 Bed 3/3 (41 $\frac{1}{8}$ H). 211-511 Custom finish. Panel head, footless. See remarks for 210-230 Mirror. Handsome panel head of this bed is same shape as frame of mirror. Note graceful curved apron framing foot of bed, and its framed molding.

**210-610 Night Stand** (shown) 22W 16D 23H. 211-610 Custom finish. Bombe form, in which top, front and drawer curve forward. Chamfered and beaded continuous post and cabriole leg treatment. Gracefully curved posts. Curve repeated in aprons under drawer and under shelf. Round drawer pull has small rosette backplate in quatrefoil shape.



**210-546 Bed 6/6** (shown)  
211-546 Custom finish 211-548 Gold leaf finish  
210-540 Bed 4/6  
211-540 Custom finish 211-542 Gold leaf finish  
210-541 Bed 3/3  
211-541 Custom finish 211-543 Gold leaf finish  
210-547 Bed 5/0  
211-547 Custom finish 211-549 Gold leaf finish  
Open head (40H) footless  
210-550 Bed 4/6 211-550 Custom finish  
210-551 Bed 3/3 211-551 Custom finish  
Open head (40H) low foot  
Quatrefoil motif in headboard. A contemporary feeling is blended with this antique motif by contrasting its curves with the straight lines of the rectangular headboard frame.

**210-620 Night Stand** (shown) 24W 18 $\frac{1}{8}$ D 23H. 211-620 Custom finish. A characteristically Rococo touch is the fine mesh brass grill in the doors. Front of case is curved in serpentine form. Note too the molded framing of drawer, doors, and apron; and chamfered and beaded post and leg treatment.

# French Accent

## Dining Room

In the French Accent dining room, you have a choice of creating two different moods or effects . . . each distinctive, each individual, yet altogether compatible. The more casual, relaxed, country effect is found in pieces that carry out the traditional cabriole leg treatment, such as the 430 china, the 130 buffet, the 310 and 332 tables, and also in the 710 and 720 ladder-back chairs. These pieces create a light, airy feeling of gracefulness and charm.

The more sophisticated, elegant, high-style mood is found in cases that have plinth bases such as the 131 credenza, 120 buffet, 220 deck, 432 china; and in the 330, 331 and 340 tables, and the 730 chairs. These pieces give you a more solid, dramatic, bolder decorative touch. And for variety, the molding treatments encircling their tops are different, by and large, from the more casual pieces above. Keep within one group if you prefer, or mix pieces from both groups.

You also have a choice of two finishes in your French Accent dining room. All pieces come in the glowing walnut finish, and selected pieces are available in the striking antique parchment painted finish as well. Here again, you can choose one finish, or the other, or combine the two for flavorful variety.

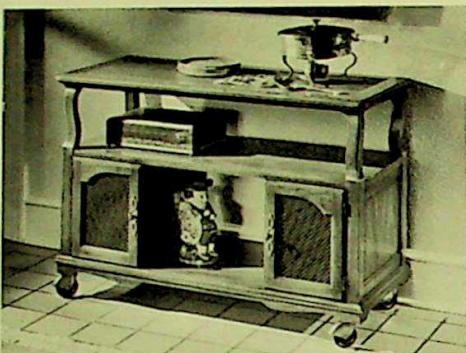


**260-130 Buffet** 62 $\frac{3}{4}$ W 20D 32H. Adjustable shelf behind each door. Serpentine curve carried out in gracefully curving top, in apron, in shaped molding on door panels which gives them deep recessed or framed effect, and in cabriole legs. Note however, that in this piece there is not the unbroken line of post flowing into leg, and post and leg are not chamfered and beaded. This creates variety from the bedroom design. In hardware, drawers have handles in elongated quatrefoil shape, with quatrefoil rosettes behind them; doors have vertical backplates in modified strapwork treatment.



**260-430 China Cabinet** 50 $\frac{3}{4}$ W 16D 75H. 2 stationary shelves in top, adjustable shelf behind each door in bottom. Rococo curves in shaped serpentine overhang (between top and base of cabinet), in door panels, in apron along bottom, and in cabriole legs. Variety in routing detail along posts.

**260-131 Credenza** (not shown) Illustrated and described in Living Room section.



**260-510 Server** (shown) 44W 20D 31 $\frac{1}{4}$ H. Colorith charcoal top, hooded casters. 261-510 Custom finish base, Colorith charcoal top. Roll this handsome hospitality center anywhere in dining room, living room, hall or patio. Note generous storage space, and practicality of Colorith top . . . a man-made material with appearance and texture of slate, that resists wear and staining. Gracefully curved upper posts support top.



**260-220 Deck** (shown) 51 $\frac{1}{2}$ W 13 $\frac{1}{4}$ D 50H. Stationary shelves. Serpentine curves along tops of doors, curving hooded top, fine mesh brass grille in doors. Characteristic of 18th century Rococo style. Four rectangular inset panels along bottom of grille are reminiscent of 17th century French armoire.

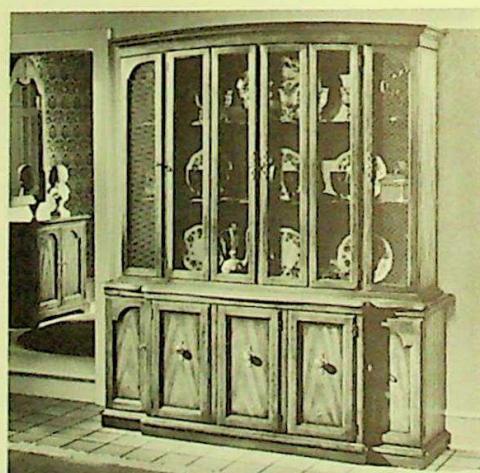
**260-120 Buffet** (shown) 56W 19D 30H. 3 tray drawers behind left doors, adjustable shelf behind right doors. 261-120 Custom finish base, walnut finish top. Deeply recessed door panel treatment inspired by Louis XV wall panels in palace of

Versailles. Sinuous curve is echoed in the hand-screened decorative "frame" on panels. Note shaped overhang created through double frame top, molded plinth base, and molded corner treatment.

**261-431 China Cabinet** 56W 19D 80H. Custom finish. 220 Deck and 120 Buffet combined in one piece china cabinet—an adaptation of what the French call a "menagere"—a country version of the deck and buffet for storing china and silver.



**260-433 China Cabinet** (shown) 56W 16D 79H. 2 stationary shelves in top. In bottom, silver insert and adjustable shelf behind left door; adjustable shelf behind center door and behind right door. Glass in all 3 top doors. 260-434 Glass in center top door, brass grille in right and left top doors.



**260-432 China Cabinet** 66W 16 $\frac{3}{4}$ D 82 $\frac{1}{2}$ H. 2 stationary shelves in top. In bottom, adjustable shelves behind far left and right doors, 3 tray drawers behind middle and left doors of center section,

adjustable shelf behind right door of center section. See remarks for 260-220 Deck. Note, however, that this china has a more rectilinear, less curving look, a more contemporary feeling. This is actually a "break-front" cabinet, since the front is "broken" and extends slightly forward from the side sections. Note bold round door pulls against stylized backplates.



**260-310 Drop-Leaf Extension Table** 42W 28½L 29H. 91L with leaves up, and extended with three 12" plain leaves. Note fluid serpentine curve of leaves, creating a graceful shape when they are raised, and serpentine curve of apron. Simple, straightforward cabriole legs are chamfered down their entire length. Shaped molding around edge contributes interest and refinement. Compact when closed, yet will seat 10 persons when extended.

**260-711 Slat-Back Side Chair** 19W 20¾D 35¼H. Not a straight line in this chair! Nevertheless, its lines are clean and uncomplicated, and its style more casual than the 260-730 chair. Note the shaped pierced rails of the ladder-back form, and the fine detail of routing and molding around the frame of the back.

**260-710 Slat-Back Arm Chair** 23½W 22½D 36½H. Companion to the 260-711 Side Chair.



**260-331 Oval Extension Table** (shown) 44W 64L 29H. 100L with three 12" apron leaves. 261-331 Custom finish base, walnut finish top. See remarks for 260-310 Table shown above. 260-330 Oval Extension Table 40W 56L 29H. 92L with three 12" apron leaves.

(shown at left below)

**260-770 Upholstered Back Host Chair** 23W 22½D 42½H. See remarks for 260-731 Chair. Note also molding detail along arms.

**260-731 Cane-Back Side Chair** (shown) 19W 21½D 41¾H. 261-731 Custom finish. A chair of great elegance and sophistication! Again, not a straight line will be found in this chair. In the back, the serpentine curve arching over the top rail is echoed in the bottom of the apron and down the sides of the cabriole legs. The cane back gives a feeling of airy lightness.



**260-332 Rectangular Extension Table** 44W 66L 29H. 102L with three 12" plain leaves. A bold, dramatic trestle table . . . a construction form characteristic of medieval Gothic furniture. Style-wise, there is a suggestion of Mediterranean influence. Note distinctive curve of legs which end in goat's hoof foot, and molding detail on stretchers and straight apron. Apron is set well in under table, resulting in a large overhang, and creating a suspended look. Top of table is softened by bowed ends, edges are molded, and center is framed by routed rectangle.

**260-721 Ladder-Back Side Chair** 20W 21¾D 43¼H. Simple country charm is evident in this chair. Note how bottom rail reverses the double curve in the top rail, with double curve echoed in center rails. Posts are shaped and surmounted by turned finials.

**260-720 Ladder-Back Arm Chair** 23¾W 23D 44½H. Companion to the 260-721 Side Chair.

by Drexel



260-340 Round Extension Table (shown) 44 Dia. 29H. 44W 80L with three 12" apron leaves. 261-340 Custom finish base, walnut finish top. See remarks for 260-310 Table.

260-730 Cane-Back Arm Chair (shown) 23W 22½D 42½H. 261-730 Custom finish. See remarks for 260-731 Chair on preceding page.

260-731 Cane-Back Side Chair. (shown) 19W 21¼D 41¾H. 261-731 Custom finish.



260-341 Extension Party Table (shown) 50 Dia 27H. 50W 74L with two 12" plain leaves. 261-341 Custom finish base, walnut finish top. Mediterranean feeling in the bolder, straighter form of the curved legs. Note molding along their edges, and modified form of goat's hoof foot. Veneer patterns are notable . . . matched veneer hearts are built from the center out, creating a large pointed star figure in center. Simple molding around edges.

260-701 Cane-Back Party Chair (shown) 19W 21½D 40H. 261-701 Custom finish. See remarks for 260-731 Chair. Only difference being that this party chair is lower in height than the dining chair and is designed to accompany party table.

# French Accent

Living Room

As in the entire French Accent collection, the living room pieces offer a wide-ranging choice of scale, styling, decorative effects and moods. Variety expresses itself everywhere. Take leg and base treatments, for example. Curving cabriole legs vary in details of molding, leg and post designs, even material (some pieces have wrought iron legs in burnished gold finish). Contrasting with the cabriole legs are pieces with plinth bases that create a feeling of solidity and substance.

Another important example of versatility is in scale. Some pieces are large and important looking, intended to be a focal point in themselves. Others are smaller-scaled "functioning" pieces, designed to be grouped together and form an architectural unit, custom-planned, as it were. And much of the living room furniture need not be confined to this room only . . . move it with equally happy effect to dining room, bedroom or hallway.

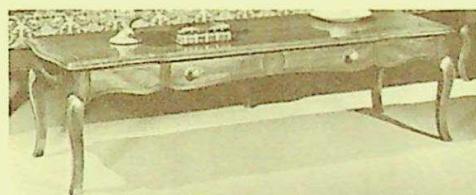


**290-100 Desk** 48W 24D 29½H. File drawer on right. Generous storage in a desk that avoids any hint of a heavy, ponderous look. Note that the chamfered post and leg are one continuous flowing unit; recessed straight side panels; shaped molding along edges and serpentine curve at ends; routed frame detail on top. Drawer panels are in "raised relief" as it were, making them stand out from frame of desk.

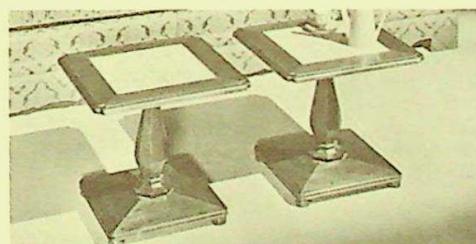
**260-711 Ladder-Back Side Chair.** See remarks in Dining Room section.



**290-210 Cocktail Table** 34W 18D 19H. Functioning table . . . that is, it can be used by itself or two grouped together. Legs are distinctive and handsome. They are wrought iron finished in heavily distressed and burnished gold color. Shaped in graceful double S curve. Graduated gallery around three sides of top.



**290-211 Cocktail Table** 56W 20D 16H Note chamfered post and leg treatment; serpentine curve in bowed ends and in apron and drawer; subtle shaping along sides of top.



**290-102 Desk** 60W 27D 30H. Hint of Mediterranean or Venetian influence here. Note the swelling bombe or bulbous curves . . . in the cabriole legs which end in a modified goat's hoof foot, in the entire rail and drawer area which reverses the convex (outward) curve of the legs in a lovely concave (inward) curve, in the shaped contour at the base of the rail-drawer area, in the serpentine apron. Note too the shaped or molded drawer panels.

**260-711 Ladder-Back Side Chair.** See remarks in Dining Room section.

**290-311 End Table (shown)** 19W 19D 18H. Tile top. **290-310 Walnut top.** Use by itself or bunch two or three into a grouping. Pedestal base is contoured octagon column in form of modified lamp chimney. Turned bun feet. Hand-carved indented treatment in corners of top create unusual effect, especially when tables are bunched together. Pattern for tiles was created by Drexel designers, and tiles are manufactured in West Germany. Pattern was taken from an old French print, and its general motif is repeated on tops of mirrors, in upholstered chairs and sofas, and in wall coverings.



**290-230 Round Cocktail Table** 42 Dia. 17H. Distinctive for its leg and foot treatment. Straight edged, slightly curved legs end in modified scroll, giving Mediterranean feeling. Turned bun feet. Note how matched veneer hearts are built from center out, creating large pointed star figure in center.



**290-312**



**290-313**



**290-314**



**290-315**

**290-312 Round Lamp Table** 21 Dia. 19H. For legs, see remarks for 290-210 Cocktail Table. Note beauty of veneer patterns in quartered veneer top.

**290-313 End Table** 22W 26D 22H. Shaped molding forms straight sides in top, which contrasts with curves in apron, drawer front and four chamfered cabriole legs.

**290-314 Lamp Table** 26W 26D 22H. See remarks for 290-313 End Table.

**290-315 Chairside Table** 25W 22D 23 $\frac{3}{8}$ H. Black plastic pull-out shelf. Shaped graduated gallery around three sides of top.



**290-212 Cocktail Table** 60W 20D 17H. Unusual chamfered post and leg treatment combining curves and straight lines.



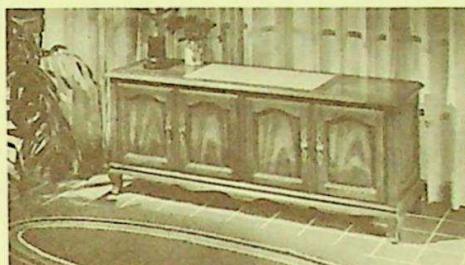
**290-316 Commode Table** 30W 30D 22H. Base treatment unusual in that ogee molding encircles entire base above apron and legs. Serpentine curve arches over door panels, and panels themselves are recessed, giving feeling of depth. Note subtle curve along top of recessed side panels.



**290-340 Corner Table** 44W 29D 19H. Tile top. Two-way pull-out plastic shelf. Chamfered cabriole leg extends right up to table top, forming one continuous leg and post unit. For tile top, see remarks for 290-311 end table.

(right hand chest in column at left)

**290-402 Hall Chest** 36W 13D 30H. Adjustable shelf behind doors. Strong Mediterranean influence in this lovely chest. Side panels sweep back from front in deep convex (inward) curve. Plinth base opens in front to gracefully molded bracket foot. Double-framed top molding creates dramatic overhang. Arched-top door panels are recessed, giving depth and dimension. Hand-screened decorative line echoes outline of panels. A handsome piece for almost any area in the home!



**290-400 Hanging Wall Shelf** 48W 7 1/4D 15H. An unusual accent piece on which to display favorite treasures or collections. Gracefully shaped brackets are wrought iron . . . see remarks for 290-210 Cocktail Table.



(above left)



**210-202 Mirror** (shown) Plate: 17W 36H. Overall: 20W 44 3/4H. 211-202 Custom finish. See remarks for 210-220 Mirror in Bedroom section. A wonderfully versatile mirror. Use it with small chests or console pieces in any room in your home.

**290-401 Hall Console** 36W 14D 30H. Very much the feeling of Louis XV Rococo court furniture. Note the tambour doors, bombe or serpentine curved front, overhanging top, continuous line of chamfered post and cabriole leg, hardware with latch and handsome maple burl backplate. A delightfully graceful and appealing piece, that would fit equally well in living, dining or bedroom as well as hallway.

(above right)

**211-201 Mirror** Plate: 14W 38H. Overall: 16 1/2W 40 1/2H. Gold leaf finish only. Very simple in shape, yet gold leaf finish gives it richness and elegance. Serpentine curve arches over top, and entire frame is detailed with ogee molding. Use in living, dining, bedroom or hallway, singly or in twos or threes for a handsome decorative accent.

**290-404 Window Chest** (shown) 54W 17D 22H. Tile top. 290-403 Walnut top. See remarks for 290-316 Commode Table. For tile top, see remarks for 290-311 End Table.

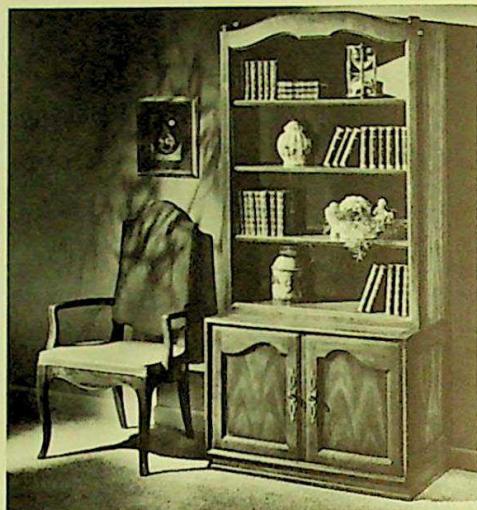


**290-405 Door Chest** 33W 18D 25H. With casters. Removable shelf behind doors. A functioning chest, scaled to fit small areas. Use it alone, or arrange it in groups to form architectural wall units, in dining, living, bedroom or hall. For example, combine several of these door chests with each other, or with the drawer chest as in the photograph, or with the 290-450 Deck as shown on the following page. The outline of all three pieces mentioned above is straight, permitting them to bunch together. Plinth bases on both chests offer contrast and variety to the curving cabriole legs in other living room pieces. On the door chest, note the deep molding framing the doors, and the recessed door panels.

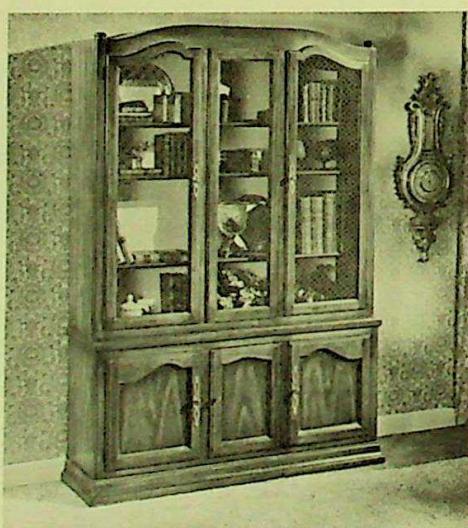
**290-406 Drawer Chest** 33W 18D 25H. With Casters. See remarks for 290-405 Door Chest above. Note too that the molding framing the drawers, and the deeply routed serpentine curves on the drawer panels add interesting depth and dimension.



**290-420 Cigarette Table** 18W 22D 20H. A simple yet charming table! Top is bowed on all four sides, and edged with the simplest molding. Legs have easy curve, with molding detail where they join framework.



**290-450 Deck** 33W 12D 50H. Adjustable upper and lower shelves. Stationary middle shelf. Very simple, straightforward lines. A versatile open storage piece of living, dining, bedroom or hall.



**290-435 Bookcase** (shown) 51½W 14¾D 75½H. In top: adjustable upper and lower shelves, fixed center shelf, custom finish interior back, grille doors. In base: one fixed shelf. **290-436** Glass and grille doors. Simply shaped top . . . almost contemporary in feeling . . . surmounted at either end by bun-shaped turned finials. Except for straight-topped upper center door, panels of all doors carry out Rococo serpentine curve. Plinth base lends air of formality.



**260-131 Credenza** (shown) 68L 19D 30H. 3 tray drawers behind left doors, adjustable shelf behind middle door, silver tray and adjustable shelf behind right doors. **261-131** Custom finish. A decorator's delight! Bold, important, with dramatic visual impact. Double-framed top molding gives feeling of substance. Plinth base has heavily shaped and contoured molding. Continuing arch motif along tops of doors. Doors themselves have deeply recessed panels. In hardware, backplates are modified quatrefoil rosettes with dramatically scaled pierced ring pull.

# French Accent

Upholstery

Even a quick study of the French Accent upholstery collection will show that it sweeps over a wide range of moods and decorative effects, from the warmth and charm of country casual to the elegance of sophisticated high style. And it includes as well the kind of "go-anywhere" pieces designed with restraint and versatility, that makes it easy for them to fit into almost any type of room setting.

Fabrics are reminiscent of the Louis XV Rococo era. There are toile, damasks, hand-screened cotton prints, in patterns that harmonize with the curved forms of the furniture, and pastoral scenes such as delighted Madame Pompadour.

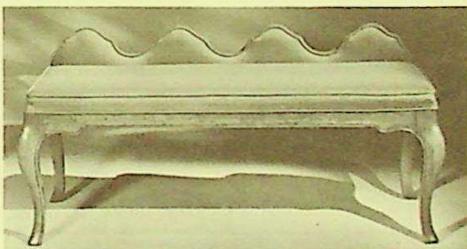


(above left)

**287-717 Barrel Chair** (shown) 27W 27D 32½H. Tufted cushion. 287-727 Plain cushion. A contemporized adaptation of Rococo French styling that suggests casual elegance. There are no straight lines in this flowing, graceful chair. The cane back and sides give an open, airy feeling.

(above right)

**287-718 Pillow-Back Tub Chair** 29½W 29D 29H. Casual country styling is unusual . . . the arched frame is supported by turned spindles graduated in height. Note molding detail on legs, apron, and where post joins arm.



**287-700 Bench** (shown) 48W 18D 22½H. **287-701 Bench** Custom finish. A lightly scaled piece of great charm for living room, hallway or bedroom (especially effective at the foot of a bed). The delightful trifle of a back echoes the shape of the headboards in the 210-546 and 592 Beds. Note molding along graceful legs and along apron.



**287-702 Wing-Back Chair**  $27\frac{5}{8}$ W  $33$ D  $48\frac{5}{8}$ H. A country piece of great character. Dramatic feeling achieved through the bold exposed frame. Turned spindles supporting arms create airy, open effect. Note two turned finials surmounting top of chair.



**287-830 Sofa Lounge**  $80$ W  $32$ D  $28\frac{3}{4}$ H. A delightful country approach to French furniture. The sides with their arched-framed and turned spindles echo the feeling of the 210-582 "Gate" Bed. The spindles continue right along the entire back. Note rustic flavor of bun-shaped finials surmounting posts. This sofa doubles as a guest bed.



**287-716 Tub Chair** (shown)  $23\frac{1}{4}$  23D  $30\frac{3}{4}$ H. **287-715** Custom finish. Pull-up occasional chair that would also find a welcome in front of a desk, in a bedroom, even at the dining table. The shape is Louis XV. The elegant turned "base" of the arm is dramatically emphasized by the sweeping curve of the back terminating in a shapely scroll.



**295-728 Club Chair**  $30$ W  $33$ D  $31$ H. The go-anywhere, do-anything chair. This adaptable chair fits in with almost any type of room. It is conservative, unpretentious, yet beautifully scaled.



**295-729 Club Chair**  $31$ W  $33$ D  $32$ H. Possesses the same versatility as the 295-728 Club Chair, in that it is easy to use in so many different settings. Very straightforward, unadorned styling in a contemporized adaptation of provincial French.



**287-704 High Back Occasional**  $27\frac{3}{4}W$   $30\frac{1}{8}D$   $41\frac{1}{2}H$ . Elegant high style with something of the feeling of Marie Antoinette's graceful sleigh. The shaped back slopes gently to no arms and terminates in a beautiful carved scroll motif.



**295-849 Sofa**  $87W$   $33D$   $32H$ . The frame of this sofa is shaped in a contemporarized adaptation of provincial French styling. The sloping arms curving right into the back form a pleasing line.

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